

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II, No. 6.]

SATURDAY, FEBRUARY 7, 1857.

[PRICE 3D.]

## Musical Announcements.

### CRYSTAL PALACE. — SATURDAY

WINTER CONCERTS.—The Thirteenth Concert will take place THIS DAY (Feb. 7th). Vocalist:—Miss LOUISA VINNING. Conductor, Mr. Manns. The Concert will take place in the New Music Room, on the garden side of the Centre Transept, adjoining the French Court, and will commence at Two o'clock.

Doors open at 12. Admission, 2s. 6d. On Saturday next the Orpheus Glee Union will make their Last Appearance at the Crystal Palace Concerts.

N.B.—To meet the wishes of a large number of Season Ticket Holders, the Concert will commence (on and after Saturday next) at half-past 2 o'clock.

**CRYSTAL PALACE CONCERTS.**—In consequence of the preparations for the Grand Handel Festival in May next, which are now commenced, the FRIDAY CONCERTS will be DISCONTINUED till further notice. The SATURDAY CONCERTS will continue as before.

### ROYAL SURREY GARDENS.—FIRST GRAND BALL.

The Surrey Bachelors' Annual Ball (in connection with the Walworth Literary and Scientific Institution) will take place in the Music Hall of these Gardens, on Monday, the 16th February. Adams' Full Quadrille Band. Mr. Frampton, M.C. Gentleman's Ticket, 7s. 6d.; Lady's Ticket, 5s. 6d.; Double Ticket, 11s. 6d., including Refreshments. Tickets to be obtained at the Walworth Institution, 31, Manor-place, Walworth; Pigott's Library, Kennington Park; Batten's Library, Clapham Common; also of Jullien and Co., 214, Regent-street; Cramer, Beale and Co., 201, Regent-street; Purday, St. Paul's Church-yard; Keith, Prowse, and Co., Chopside; and at the Gardens.

### BEAUMONT INSTITUTION, Mile-end.

—The next GRAND CONCERT, Monday, February 9. Artists—Mesdames Louisa Vinning, Poole, E. and J. Brougham, and St. Arnaud; Messrs. Rosenthal, Carder, Thomas, and Sims Reeves, who will sing "All is Lost Now," "The Pilgrim of Love," and "The Bay of Biscay." Conductor, Frank Mori. Director, D. Francis. Tickets, 3s., 2s., and 1s. 6d., at the Institution, Beaumont-square; Taylor, 84, Leadenhall-street, &c. Commence at half-past 7. Annual subscription one guinea, including library, lectures, entertainments, and five concerts.

### MILLINERS' and DRESSMAKERS'

PROVIDENT and BENEVOLENT INSTITUTION, 32, Sackville-street.—The Directors have great satisfaction in announcing that their SEVENTH ANNUAL ENTERTAINMENT to the Members and Friends of the above Institution, under the immediate patronage of Her Most Gracious Majesty the Queen, and Her Royal Highness the Princess Mary Adelaide of Cambridge, will be given at the Hanover-square Rooms, on Thursday Evening, February 19, to commence at 8 o'clock precisely. Vocalists, Madame Sherrington Lemmens, Miss Messent, and Miss Dolly; Mr. Sims Reeves and Signor Belletti. The Members of the Orpheus Glee Union will also sing some of their most admired pieces, part songs, &c. Instrumentalists—Pianoforte, Mr. Lindsay Sloper and Mr. Harold Thomas. Conductors, Messrs. Harold Thomas and W. G. Cousins. The names of other distinguished artists will be shortly announced. Reserved seats, 7s. each, which may be secured by early application to the Committee; Mr. E. Ollivier, 19, Old Bond-street; and of the Hon. Secretary, Mr. William Shuter, 32, Sackville-street.

### To ORGANISTS.—Wanted, an Organist

for the parish church of Chepstow. Salary, £10. Applications, with testimonials, to be forwarded to Messrs. Thomas and Reed, the churchwardens.

### ORGANIST.—Wanted by a Gentleman

of experience, a situation as ORGANIST. Can sing and teach singing. Testimonials excellent. Member of the Church of England. Address, postpaid, C.Y., 27, Queen-street, Charles-street, Hackney-road, London, N.E.

### Mr. BATHURST, Tenor,

having completed a long engagement, is now open to public or private concerts, dinners, &c. For terms apply at No. 3, Church-place, Bedford-street, Strand, W.C.

### Mr. EDWARD PAGE

respectfully desires to intimate that all letters respecting Oratorio or Concert Engagements must be addressed to 154, York-terrace, Cheetham-road, Manchester.

**Mrs. EDWARD PAGE** (Pupil of Garcia, and Member of the Conservatoire di Musique, Wurtzburg,) begs to request that all letters respecting Concert Engagements may be addressed to 154, York-terrace, Cheetham-road, Manchester.

### Miss AMELIA BELLOTT

requests that letters concerning Engagements for Concerts be addressed to 154, York-terrace, Cheetham-road, Manchester.

### MR. AUGUSTUS BRAHAM

having finished his Provincial Operatic Tour, has RETURNED TO TOWN FOR THE SEASON. All communications to be addressed to his residence, No. 6, St. Petersburg-place, Bayswater-hill.

### MRS. CLARE HEPWORTH.—

Communications to be addressed to 34, Manchester-street, Manchester-square.

### Mr. LAMBERT, Basso Vocalist,

Pupil of Mr. Henry Phillips,  
51, Union-terrace, York.

### Mr. and Mrs. ROBT. PAGET (R.A.M.),

Bass and Contralto (late of Atherstone),  
41, CUMMING-STREET, PENTONVILLE, LONDON.  
\* Mr. and Mrs. P. are open to an Engagement in a Sunday Choir.

### ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until six in the evening, at his residence, 84, Newman-street, Oxford-street.

### MISS E. STEELE, Vocalist,

begs all letters respecting engagements or pupils may be addressed to her new residence, 20, Alfred-terrace, Queen's-road, Bayswater.

### MONDAY EVENING CONCERTS

FOR THE PEOPLE, under the patronage of H.R.H. Prince ALBERT, the Lord Mayor, the Sheriffs, &c. The Committee beg to announce that, with a view to aid the fund now being raised for the purpose of discharging the liabilities incurred in establishing the Monday Evening Concerts for the People, a GRAND CONCERT will take place at St. Martin's Hall, Long-acre, on Monday next, February 9, to commence at 8 o'clock, on which occasion the following artists have kindly offered their gratuitous services, viz.,—Miss Birch, Madame Bassano, Miss Messent, Miss Manning, Miss E. Williams, Miss M. Huddart, Mr. Frank Bodda, Mr. Wilbye Cooper, Mr. Alfred Pierre, Mr. Walworth, Mr. Theodore Distin, and the London Vocal Union. Pianoforte, Miss Augusta Manning and Master James Lea Summers, the celebrated blind pianist. The prices of admission, on this night only, will be, area, 6d.; galleries, 1s.; reserved seats, 2s.; stalls, 5s.; children half-price. Tickets may be had at St. Martin's Hall; and at the principal music-sellers.

### ST. MARTIN'S HALL.

TWO PERFORMANCES on the NEW ORGAN, Wednesday morning next, at 2 o'clock; and Friday evening next, at 8 o'clock. Mr. E. J. HOPKINS, organist. Area, 6d.; Galleries, 1s.; Reserved Seats, 2s. 6d.

### ORGAN PERFORMANCE.—

On Monday and Tuesday next, performances will be given by Mr. J. Beaton on an Organ destined for the Cathedral at Hobart Town, Van Diemen's Land, at the Factory of Messrs. BISHOP & STARR, 1, Lisson-grove South, New-road, where tickets may be obtained. The Organ has two rows of keys and pedal.

### AMATEUR MUSICAL SOCIETY.

The First CONCERT of the season will take place on Monday next, at the Hanover-square Rooms, at half-past 8 o'clock. Subscriptions payable at Robert W. Ollivier's, music-seller and publisher, 19, Old Bond-street, Piccadilly.

### EDMUND ROSENTHAL begs to

announce that he is engaged at the Beaumont Institution, Mile-end, on Monday, Feb. 9; and also at the Rochester Theatre, from Feb. 10th to 24th inclusive, in English Opera, when he will appear in the following characters:—Don José, *Martina*; Count Arnheim, *Bohemian Girl*; Caspar, *Der Freischütz*; Count di Luna, *Il Trovatore*; Hela, *Mountain Sylph*; Count, *Sonnambula*; Figaro, *Barber of Seville*.

All engagements after the 24th to be addressed to 9, Holford-square, Pentonville.

### MISS ELIZA HUGHES, Soprano,

111, Great Russell-street, Bloomsbury.

### HIRE OF SMALL ORGAN.

An Organist wishes to hire a small organ for practice in his house. Apply by letter, stating terms, &c., C.Y., 27, Queen-street, Charles-street, Hackney-road, London, N.E.

### BUSINESS TO BE SOLD.

A Gentleman fully qualified to teach Vocal and Instrumental Music may obtain a highly respectable practice, varying from £100 to £150 per annum, (which has been in the family for the last twenty years), for £100; half required in hand. Address, Musicians, Skibbereen, County Cork, Ireland.

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

N. N.—Thank you for the scraps, though our correspondent had in some respect anticipated you. Your letter on the rustic church music was not quite up to our mark. The acrostic, though—like most acrostics—ingenious, is ditto; besides, we do not think we shall admit acrostics, even though they be constructed on immortal musical names. Your "notes" should have been returned months ago: we will try and hunt them out and send them.

ANTI-QUACKERY.—Oblige us by forwarding your card.

W. O'D.—Thanks for the hint. The music will receive an early notice.

A FRIEND AND UNKNOWN CORRESPONDENT.—Oblige us by calling on Monday, and asking for a letter addressed "Alpha."

ERRATA.—In our Lyceum notice last week, for "Mr. Toole's conduct," read "Mr. Toole's combat." In the account of Salaman's lecture in our last number, for "3300 years," read "3500 years."

## THE MUSICAL GAZETTE

SATURDAY, FEBRUARY 7, 1857.

HAVING fully made up our minds neither to enter into any quarrel with contemporaries, nor to call attention to our difference from them in opinion of musical performances or compositions, we were upon delicate ground a week or two ago when we warned a young composer of the carelessness or even ignorance of some reviewers, whose opinions he had printed on the back of his music as an advertisement of his various productions. It may be considered by many that we were wrong in not confining ourselves to a review of the compositions: forwarded for criticism, but, in this particular instance, we really could not refrain from speaking out; not that we desired to be at issue with the journals whose complacent style of review somewhat amused us, but that we were anxious to put all composers on their guard against compliments which are quite conventional in their phraseology, and which, in some cases, appear to be ensured by sending an advertisement of the piece reviewed. There are hundreds of writers to whom such caution is needless, but there are many who need it, and who read a complimentary criticism with feelings of keen delight, never pausing to consider whether the writer is competent to form a just opinion of the work, or if he be candid enough to have given it fair trial or perusal.

The disgusting absurdity of the instance we are about to give of a provincial review is scarcely a fair justification of our departure from our way's even tenor, but it is at all events a sparkling proof of the recklessness with which editors occasionally assign the "review" department of their journal. How much musical knowledge the writer of the following notice possesses we leave our readers to judge.

Mozart's *Succinct Thorough-Bass School*.—"This is one of the musical library, published by J. A. Novello, and is a most valuable companion to all bass singers."

The italics are our own. Readers, did you ever come near anything so grotesque? The writer of such a notice would call a polka that tickled his ear "sublime," designate *The Messiah* a "pretty" composition, or be guilty of any nonsense in the shape of comment that can be imagined, and we surely cannot err in calling the attention of the uninitiated to the ignorance of many who are indiscreetly entrusted with the delicate duty of musical criticism. Laudatory paragraphs should always be cautiously accepted, if not read with actual suspicion. They are so easily written; a few smug words of praise, and the review is completed.



The following music has been performed at the Palace during the week.

## The band of the 1st Life Guards:—

March, "The Rifle Brigade."	Mejo.
Overture and Choral .....	Waddell.
Quadrille, "Scotch" .....	Leider.
Galop, "Signal" .....	A. Anderson.
Walzer, "Fairies' Revel" .....	

## By Her Majesty's private band:—

Overture, <i>Les Chaperons Blancs</i> .....	Auber.
Trio, D. Minor—Pianoforte, viola, and violoncello—Messrs. Cousins, E. Remenyi, and L. Schroder .....	Mendelssohn.
Finale, <i>Martha</i> .....	Flotow.
Overture .....	Mendelssohn.
Selection, <i>Le Crociato</i> .....	Meyerbeer.
Terzetto, <i>Così fan tutte</i> .....	Mozart.
Dallier, March .....	Christoph.
Overture—Finale ( <i>Marie</i> ) .....	Herold.
Overture and Selection— <i>St. Paul</i> .....	Mendelssohn.
Finale, 2nd act— <i>Stradella</i> .....	Flotow.
Overture (Op. 142) .....	Kalliwoda.
Aria, Trio, and Chorus, <i>Seasons</i> .....	Haydn.
Finale, <i>Buryanthe</i> .....	Weber.

## By the band of the Coldstream Guards:—

Overture, <i>Colporteur</i> .....	Onslow.
Selection, <i>Il Flauto Magico</i> .....	Mozart.
Waltz, "Aurora" .....	Lamort.
Arioso, "I will sing," ( <i>St. Paul</i> ) .....	Mendelssohn.
Marche des Guides .....	Waley.
Overture, <i>La Sirene</i> .....	Auber.
Finale, <i>Idus Rosarii</i> .....	Verdi.
Waltz, "Titania" .....	D. Godfrey.
Morning Prayer, <i>Bilk</i> .....	Costa.
Selection, <i>Il Don Giovanni</i> .....	Mozart.
Polka, "My Mary Ann" .....	Jullien.
Overture, <i>Fest</i> .....	Lindpaintner.
Pastoral, <i>La Feste</i> .....	Pacini.
Waltz, "Fair Star" .....	Albani.
Selection, <i>Semiramide</i> .....	Bosini.
Glee, "Mynheer van Dunck" .....	Sir H. Bishop.

The fourth dramatic performance at the Castle took place on Thursday evening. Shakspeare's play of *King Richard II.* was selected, and the parts were filled according to the following programme:—King Richard II., Mr. Charles Kean; Edmund of Langley, Duke of York, John of Gaunt, Duke of Lancaster (Uncle to the King), Mr. Cooper and Mr. Walter Lacy; Henry, surnamed Bolingbroke, Duke of Hereford, son to John of Gaunt, afterwards King Henry IV., Mr. Ryder; Duke of Aumerle, son to the Duke of York, Mr. Brazier; Mowbray, Duke of Norfolk, Mr. J. F. Cathcart; Duke of Surrey, Mr. Raymond; Earl of Salisbury, Mr. G. Everett; Earl Berkeley, Mr. Collett; Bushy, Bagot, and Green (creatures to King Richard), Messrs. Rolleston, Warren, and Barclay; Earl of Northumberland, Mr. H. Mellon; Henry Percy, his son, Miss Bufton; Lord Ross, Mr. Terry; Lord Willoughby, Mr. F. Cooke; Bishop of Carlisle, Mr. H. Butler; Sir Pierce of Exton, Mr. Pauls; Sir Stephen Scroop, Mr. Graham; First Gardener, Mr. Meadows; Second Gardener, Mr. Morris; Groom, Mr. Cormack; Queen to King Richard II., Mrs. Charles Kean; Duchess of Gloucester, Mrs. Terman; Duchess of York, Miss Desborough; Lady attending on the Queen, Miss M. Daly.

The performance took place in St. George's Hall. The orchestra was composed of Her Majesty's private band.

## Metropolitan.

## BIG BEN'S BOOM.

The following letter has been addressed to the editor of *The Times*:—"Sir,—It may be interesting to you and your readers to hear that on a journey from Kensington to Upper Tooting on Tuesday last, across Battersea-bridge and Wandsworth-common, I most distinctly and clearly heard the boom of Big Ben, and that not a muffled, but a good, round, clear, and open note, which my ear (musically inclined) recognized, even beyond St. James's Industrial Schools, as E. The wind was east. It might be more interesting if on the next occasion of his roaring a few look-outs (or rather hear-outs) were stationed at different points,—say, Kew, Richmond-hill, and even Windsor, to try and hear him.

"I am, Sir, yours obediently,"



## SACRED HARMONIC SOCIETY.

Yesterday week Mendelssohn's *Elijah* was performed by this society with a very satisfactory cast, embracing the valuable services of Madame Clara Novello, Mr. and Mrs. Lockey, Miss Palmer, and Mr. Weiss. Mr. Weiss is the acknowledged best English representative of the prophet, and in our opinion, the best whether English or continental. His singing and declamation on this occasion were remarkably fine, and, in an area where less restriction is imposed upon applause demonstration, would undoubtedly have created enthusiasm. Madame Clara Novello was, as usual, unrivalled in the soprano music. The grand air, "Hear ye Israel," was beautifully sung, and the difficult *allegro* finely declaimed. Mrs. Lockey sang the greater part of the contralto music: "O rest in the Lord," was rendered with exquisite feeling, and the Jezebel recitatives with appropriate force.

The choruses were fairly sung, but were open to rehearsal. Last evening Mendelssohn's *Athalie* and Rossini's *Stabat Mater* were repeated. The beautiful trio in the former work, "Hearts feel that love thee," was encored, the demand being complied with. The Hall was densely crowded.

## ST. MARTIN'S HALL.

## MR. HULLAH'S CONCERTS.

On Wednesday evening last, Handel's *Israel in Egypt* was repeated, under the direction of Mr. John Hullah. The organ, built for Wells Cathedral by Mr. Willis, was called into requisition, and was admirably played by Mr. E. J. Hopkins, of the Temple Church. Mr. Henry Blagrove led the orchestra.

The soloists were Madame Rudersdorff, Miss Banks, Miss Palmer, Mr. George Calkin, Mr. Weiss, and Mr. Thomas. The first-named lady was in superb voice, and produced a great effect in the unaccompanied solo, "Sing ye to the Lord." Mr. George Calkin and Miss Palmer appear to be too fond of the shake; they introduced this ornament *ad nauseam* in the duett, "Thou, in thy mercy," and were painfully false in their intonation in the same. Miss Banks sang her part, as she always does, carefully, but nervously. Messrs. Weiss and Thomas were loudly applauded in "The Lord is a man of war," a repetition of which was demanded.

The chorus acquitted themselves very creditably in this trying work. The magnificent "Hailstone" was encored. The sublime final chorus, "Sing ye to the Lord," was delivered with immense effect.

The whole performance was thoroughly enjoyed by an audience which crowded every part of the hall.

## ALDERSHOTT THEATRICALS.

A performance by the officers of the Royal Fusiliers took place in the Regimental Theatre, on Thursday evening last, and was extremely well attended, especially as regards ladies, who are naturally objects of attraction in a camp. The pieces were eminently successful, the principal characters, by Lord R. Browne, Mr. Sparks, Captain H. M. Jones (Alma Jones), and Mr. Ricketts being received with much applause.

An elegant supper was prepared for the audience in the mess-hut, and it was late before the company dispersed.

The following pieces were performed:—*Boots at the Swan*. Mr. Henry Higgins, Mr. M. Watson; Frank Friakley, Captain H. M. Jones; Peter Pippin, Mr. F. Cole; Jacob Earwig, Mr. Charles Ricketts; Miss Cecilia Moonshine, Mrs. W. Shuter; Emily Trevor, Miss Clara Grosvenor; Sally Smith, Mrs. Weston; Betty Jenkins, Drummer Towers. After which there was an interlude. Concluding with the farce of *The Omnibus*. Mr. Ledger, Mr. J. K. M'Adam; Mr. Dobbs, Mr. A. Tibbeaud; Master Tom Dobbs, Mr. R. W. Sparks; Pat Rooney, Captain Lord R. Browne; Mr. Damper, Mr. Fitzm. Beauchamp; Master Charles Damper, Mr. Charles Hope; Farrier's Boy, Mr. F. Cole; Julia Ledger, Miss Clara Grosvenor; Mrs. Dobbs, Mrs. W. Shuter.

*You Can't Marry your Grandmother and To Paris and Back* for £5 are announced for the next representation.

MR. BRINLEY RICHARDS gives a grand concert at Exeter Hall on the 2nd of March. Balfe is to conduct.

## CRYSTAL PALACE.

Miss Louisa Vinning made her second appearance at the Crystal Palace on Saturday last. The cheerless nature of the day prevented a large attendance, but there were probably upwards of 1000 persons present, an audience that any young vocalist might be proud of in the metropolis, though the great music-room of the Crystal Palace makes the assembly appear somewhat scanty. Miss Vinning sang "Ernani, inviolami," Donizetti's "Com'è bello," and a new ballad by her tutor (Mr. Frank Mori), "The rustic gate," all being loudly applauded, as the execution deserved.

Part of Mozart's G minor symphony was effectively rendered by the band, also an overture to the *The Merry Wives of Windsor*, by Charles Horsley, and Beethoven's *Fidelio* in E. The instrumental solos were Sainton's fantasia on airs from *La Figlia* (violin) and the adagio and rondo from Weber's first concerto for clarinet. Mr. Manns conducted.

In consequence of the vast detail of preparations for the great preliminary Handel Festival, the Friday instrumental concerts will be discontinued. The Saturday concerts will proceed as usual. Miss Vinning makes her last appearance to-day. She is to sing the great scena from *Der Freischütz*, a ballad by Frank Mori, and a rondo by Alfred Mellon. That wretched *intermezzo* of Verhulst's ("Greeting from afar") is announced. We trust that, as on a former occasion, it will be withdrawn. Mr. Manns takes pains to forage out novel music and set it before his hearers, but he should abstain from infiction.

The following is the return of admissions for six days, from January 30 to February 5:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan.	30	706	360	1,066
Saturday	"	31 (2s. 6d.)	262	917	1,179
Monday	Feb.	2	552	301	853
Tuesday	"	3	541	372	913
Wednesday	"	4	873	464	1,337
Thursday	"	5	610	367	977
Total			3,544	2,981	6,525

WALWORTH LITERARY AND SCIENTIFIC INSTITUTION.—SURREY BACHELORS' BALL.—It will be seen by our advertising columns that the association of Surrey Bachelors (the majority of whom we suspect belong to the married state) have determined to carry out their seventh annual ball with a *prestige* that shall throw all their previous efforts into the shade. The stewards have shown great spirit by engaging for the forthcoming occasion (Monday, the 16th inst.) the splendid and colossal Music Hall of the Royal Surrey Gardens, and we are informed that they have made arrangements with Mr. Thomas Adams for the services of his popular band, which he has undertaken specially to augment to the proportion required by this magnificent *salle*.

The stewards of the ball have for their object the meritorious one of raising a sum of money in aid of the fund now in the course of formation for building a library, reading-room, and class-rooms for the Walworth Institution, adjacent to the lecture-hall, the only portion of the premises yet completed.

We have perused a list of the officers, and can assure our fair readers that the evening's recreation is recommended to them by the gallantry of the stewards in a double sense. We notice with pleasure among the names that of Commander Montague O'Reilly, R.N., celebrated for his exploits in the *Retribution* at the outbreak of the Russian war. We also find the names of Mr. W. Brough, the popular author; W. Cook, Esq., of the Lorrimer estate; Mr. Murray, of the Clan Athol; Mr. F. F. Toole, &c. &c. The important post of secretary is ably filled by Mr. Phelps, an indefatigable young gentleman studying for the bar, and closely related to the eminent tragedian of Sadler's Wells.

LONDON INSTITUTION, FINSBURY.—Mr. Charles Salaman, who is delivering at the above institute, also at Sussex Hall, Leadenhall-street, at the Russell Institution, in Great Coram-street, and at the Marylebone Literary Institute, Portman-square, a series of three lectures on "Music in connection with the Dance," delivered his second lecture at Finsbury on Monday, and in Coram-street on Tuesday evening. The theatre of each institute was crowded. The lecture comprised the history of dance music from the middle ages to the eighteenth century. The uninitiated reader will be surprised to learn that many of the most brilliant

movements of the modern symphonists—to wit, the “allegri vivaci” of Haydn and Beethoven; even many of the sacred melodies of Haydn and Handel are, in style and rhythm, clearly traceable to the old dance tunes of the middle and succeeding ages. True, from the expansive power of modern genius, the origin, primitive purpose, and brevity of these melodies have long since disappeared. The names alone of one or two of them have been preserved in the symphonic “minuet,” “saltarello,” &c. Among nearly twenty illustrations, it was to be expected that many would have little but their antiquity to recommend them. Not so, all. The Troubadour lay of Thibat, King of Navarre, a love song of the thirteenth century, has a clear and simple melody. The dance tune of the time of Edward the Second possesses spirit and rhythm, but the best of the ancient illustrations was “Selling’s Round” (fifteenth century); this dance melody enjoyed a popularity unparalleled in its time, and might, aided by Macfarren’s arrangement, be given with success in any of our festival pieces of the present day. The selection from Corelli was charming. The *Bourrée* of Sebastian Bach (which is as little like a dance as anything can possibly be) put Mr. Deichman’s digitals to the test; but they passed the ordeal like “good men and true.” The Gavotte from Handel is highly spirited and characteristic. Haydn’s canzonet, “Recollection,” followed by a terse and lively rondo, *nel tempo della giga*, by Mr. Salaman, concluded the selection. Miss Ellen Williams has a soprano voice of sweet quality, and sang the quaint antiquities assigned to her with taste and delicacy. Haydn’s canzonet was a delicious *morceau* after some of them. The third lecture will take place next Monday and Tuesday at each of the same institutes.

MR. THACKERAY’S LECTURES.—On the 28th ult., Mr. Thackeray recommenced his series of lectures on “The Four Georges,” the arena being the Surrey Gardens Music Hall. The great room was by no means full, but there was a large and most attentive audience, and the talented lecturer was as thoroughly appreciated as at his previous appearance at the Marylebone Institution.

AMONGST new entertainments, that of Mr. Charles Cotton, entitled “The Rose, Shamrock, and Thistle,” will probably command attention. The plan is simple and novel, and Mr. Cotton’s excellent voice enables him to give the musical portion with good effect.

MARYLEBONE INSTITUTION.—Miss E. L. Williams, the Welsh vocalist, has given her varied and amusing entertainment here with great success.

#### LEGAL.

BEALE AND OTHERS V. TOTHILL.

Mr. Edwin James, Q.C., and Mr. Udall appeared for the plaintiffs, and Mr. J. J. Powell for the defendant.

The plaintiffs, Messrs. Cramer and Beale, sued the defendant in an action of trover for the conversion of a pianoforte. It appeared that the instrument in question had been hired by the defendant at 36s. a month, upon the understanding that he should be at liberty to purchase it within three months for £55, including the hire. The plaintiff’s clerk, some months afterwards, demanded the pianoforte from the defendant, and the latter then informed him that it had been taken in execution by a creditor, and sold. He said he told the creditor that it was an instrument he had on hire; but he was sorry that in the hurry he had omitted to write to the plaintiff to let him know.

Mr. Powell submitted that this was not a conversion by the defendant.

Lord Campbell said there was evidence to go to the jury that the defendant had been negligent, in not taking proper care of the instrument.

Mr. Powell then addressed a few words to the jury, who without hesitation found for the plaintiff, damages £55.

#### Opera.

HER MAJESTY’S THEATRE.—We hear that Mr. Lumley has engaged Mdlle. Piccolomini for three years. *Vive la Piccolomini!*

#### Theatrical.

ASTLEY’S.—To accommodate the juveniles, and all the patrons of early bed-time, the equestrian pantomime of *Paul Pry* has been given first during the week, and has been followed by the “Scenes in the Circle,” and Shakspeare’s *Katharine and Petruchio*. Shakspeare on horseback again!

The last morning performance of the pantomime takes place to-day.

HAYMARKET.—The pantomime of *The Babes in the Wood* retains its ground, though the final morning performance took place on Thursday.

Mr. Murdoch’s engagement was to terminate last night by his performing in *The Lady of Lyons*, as Claude Melnotte. Perhaps his most successful appearance has been in *The School for Scandal* as Charles Surface. He played in this on Tuesday, Wednesday, and Thursday.

A new comedy, entitled *Double-faced People*, is to come out to-night.

SADLER’S WELLS.—The play of *Coriolanus* has been revived here for the third time under the present management. It is undoubtedly one of the best of the author’s acting tragedies. Shakspeare has been charged by the commentators with having spared no occasion of “bating the rabble,” and the stern pride of Coriolanus is given as an example. The character is well suited to Phelps’s singular power of combining vehemence with colloquial ease and humour. For this reason, the scene in which he is persuaded by Volumina and Cominius to go and appease the people, is his best—

“Must my base tongue give to my noble heart  
A lie, that it must bear? well, I will do’t,  
Yet were there but this single plot to lose,  
This mould of Marcius, they to dust should grind it,  
And throw’t against the wind.”

Chide me no more, I’ll mountebank their loves,  
Coy their hearts from them, and come home beloved  
Of all the trades of Rome \* \* \* the word is mildly—  
\* \* \* well, mildly be it then, mildly, —”

The contrast of these passages was given with great force and truth. The final burst of indignation, “measureless liar,” &c., requires almost superhuman energy, physical and mental, to give to it its full effect. Among the rest of the characters the Cominius of Mr. Marston was the best supported.

An instance has just been afforded of the remarkable ease and rapidity with which a statement, utterly without foundation, may get into print, and be reprinted by hungry newspapers *ad infinitum*. We were much amused at reading in a multitude of papers last week that our old favourite, Charles Mathews, had again perpetrated matrimony, knowing well that the sparkling comedian was still as single as he could be, and we were not at all surprised when the following letter appeared in the columns of *The Times*:—

“Sir,—A few days ago you kindly congratulated me on my recovery from my late accident, and complimented me on the fortitude with which I endured four dangerous operations; but you were probably not aware, nor indeed was I myself, that I had undergone a fifth, and that, sometimes, of a much more fatal tendency than the others,—I have been married! A paragraph has ‘gone the rounds,’ as it is called, copied, I believe, from a Gloucester paper, headed ‘Marriage of Mr. Charles Mathews,’ stating that I had ‘taken unto myself a second wife in the person of pretty Miss Oliver.’ Allow me, in justice to that amiable young lady, to announce publicly that such is not the case, in order that her numerous admirers may be assured that, as far as I know, she is still open to competition. I am grateful for the credit given me, at all events, for the good taste of my selection, though I must express my wonder at so improbable a story having obtained belief. In the first place, I cannot conceive that any one could have the heart to give her away, and in the next, having only my left arm at liberty at present, which I am sure would not be sufficient to encompass half her charms, and my right hand being nearly disabled altogether, I could but at best offer her a left-handed marriage, and far be it from me to insult her with such a proposition. No, Sir,—may she speedily obtain a husband of half my age and double my worth, and I shall be most happy, with the appropriate tears of affection in my eyes, to give my consent and bless her union.—I am, Sir, your obedient servant, C. J. MATHESON.”



## CHORAL SERVICES

On January 25, being the Third Sunday after Epiphany.  
ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Crotch in B flat, and Langdon in E.	Gibbons in F.	
E.—Sir John Rogers in G.	Bayley in E.	Praise the Lord, O my } Croft. soul.

For February 1st, being the Fourth Sunday after Epiphany.  
ST. PAUL'S CATHEDRAL.

M.—Gossin A and E.	Rogers in D.	
E.—Beckwith in A.	Attwood in C.	Behold, how good } Balidon. and joyful.

## CHAPEL ROYAL, ST. JAMES'S.

M.—Rogers in D.	God is our hope.	Greene.
E.—Rogers in D.	Praise the Lord, O Je- rusalem.	Hayes.

\* Not forwarded.

## ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Norris in A and Massey in E.	Boyce in A.	Lord, for thy tender } Tarrant. mercies' sake.
E.—Blow and Allen in E.	Ebdon in C.	O where shall wisdom } Boyce. be found.

## TEMPLE CHURCH.

M.—Humphrey in C and Norris in A.	Boyce in A. Sanctus, &c. Arnold in A.	Praise the Lord, O Je- } Clarke. rusalem.
E.—Battishill in B and D.	Arnold in A.	In thee, O Lord. } Weldon.

## LINCOLN'S INN.

M.—Handel in F.	Aldrich in G.	In Jewry is God } Clarke. known. } Whitfield.
E.—Lord Mornington in D.	Aldrich in G.	Sing, O ye heavens. } Handel.

## Theatres.

## PRICES, TIME OF COMMENCEMENT, &amp;c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Anteroom attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARLBOROUGH.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 5, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2.

Organ Performance, St. Martin's Hall, 2.

Saturday Evening Concert, St. Martin's Hall, 8.

MONDAY.—Madame Oury's second *matinée*, 33, Argyll-street, 3.

Amateur Musical Society's Concert, Hanover-square, 8½.

Monday Evening (extra) Concert, St. Martin's Hall, 8.

TUESDAY.—Miss Arabella Goddard's *soirée*, 47, Welbeck-street, 8½.

WEDNESDAY.—Organ Performance, St. Martin's Hall, 2.

FRIDAY.—Organ Performance, St. Martin's Hall, 8.

SATURDAY.—Crystal Palace Concert, 2½.

## PLAYERS AND PLAYHOUSES IN THE TIME OF ELIZABETH.

On Saturday evening, Mr. W. H. Smith—the gentleman who has displayed much research and ingenuity of late in advocating the bold theory that Bacon was the real author of the dramas attributed to Shakspeare—read a paper at the Beethoven Rooms, Harley-street, on "Players and Playhouses in the Time of Elizabeth."

Mr. Smith commenced by stating that, in investigating another subject which had engaged much of his attention—namely, the authorship of the plays attributed to Shakspeare—he had been necessarily compelled to refer to a number of authors treating of the drama, and to consider the perplexities in which critics and commentators had left the question. Some of the results of his inquiries he now proposed to bring before his audience. Commencing with the "Plays," he proceeded to show that, according to Strype, in his edition of Stowe published in 1633, the acting of plays for the diversion and entertainment of the court, the gentry, and others, had become a calling whereby many got their living, but whether they did so lawfully was another question. Players in former times were retainers, and none but retainers had the privilege of acting plays. So in Queen Elizabeth's time, many of the great nobility had servants and retainers who were players, and went about getting their livelihood that way. The Lord Admiral had players, and so had the Lord Strange, that played within the City of London. It was not unusual in those days, upon any gentleman making complaint against them for abusive or indecent expressions in their plays, to have them put down. It would seem that at that period the Lord Mayor and Common Council exercised a summary jurisdiction within the City; for, on complaint of one Mr. Tilney, "who utterly disliked them," at the desire of the Lord Treasurer, the City authorities prohibited both these companies from playing. The Lord Admiral's obeyed; but Lord Strange's contumaciously played the very afternoon they received the order at the "Cross Keys," upon which some of them were committed to the Compter, and were all prohibited from playing until the further pleasure of the Lord Treasurer was known. This was in 1589. Seymour, in his "Survey of London and Westminster," after speaking of plays acted by parish clerks, one of which (in 1391) lasted three days, and another (in 1409) eight, the action of the latter commencing from the creation of the world, states that for acting a new sort of dramas, called

comedies, tragedies, and interludes, certain public places, as "The Theatre," "The Curtain," were erected; besides which they were acted in inns, as the "Cross Keys," "The Bull," "The Globe," &c. The last-named author also enlarges on the gradual passing of the acting of plays from the hands of tradesmen and gentlemen's retainers into those of persons who made it a regular calling for a livelihood, which "became the occasion of much sin and crime." After glancing at the acting of plays for the diversion of the court by the members of the inns of court and the retainers of the nobility and gentry, Mr. Smith proceeded to show the change in the nature of play-acting; from being confined to entertainments of that class to the final change, when it became what it is now—a trade and calling to which certain persons devoted themselves exclusively as a means of livelihood. Those persons were engaged by any who were minded to divert themselves with them; and the latter engaged some house, inn, or yard, and admitted persons upon payment to witness their performances. This period he fixes at the year 1670. Shortly after this the Lord Mayor and aldermen of London passed an act which virtually established a rigid censorship over both the conduct of the players and the matter of their plays, and required a licence to be granted before any performance could take place. It would seem from this act that the players were in the habit of openly acting at inns and taverns, to which anyone might resort, the company of course varying in rank and respectability, and the entertainments varying equally. Mr. Smith then traced the difference between public playhouses and private playhouses; the result exhibiting a somewhat Irish conversion of the terms, public playhouses being in fact rooms hired in "public-houses," by private parties, who employed the players to act for their special diversion, and private playhouses being such erections as the Blackfriars Theatre and others, which were the private property of what we should now call lessees, but to which the public were admitted on payment. In the course of this disquisition on the origin of public actors and public theatres Mr. Smith displayed much research, and interspersed his narrative with a number of anecdotes, not among the least interesting of which was an account of a struggle between the authorities of the City of London and the Queen's players, headed by Burbage, which ended in the expulsion of the latter from the City, and then resorting to the Blackfriars Theatre, without the liberties of the City of London. Turning to the subject of the architectural arrangements of the theatres of the olden time, Mr. Smith described them as much the same as our own. They had galleries, or "scaffolds," as they were called, beneath which were "rooms" or "boxes," often belonging to private persons; and at the bottom was the "pit," which had neither floor nor benches, the spectators standing on the bare ground, and hence they were designated "groundlings." The pit was separated from the stage by a paling, the orchestra occupying a place much like one of our stage-boxes. There was always an elevation on the stage, which served for such parts of the performance as were supposed to be carried on from windows or battlements. There was no scenery, the situation of the scene being indicated by a written paper, the rest being left to the imagination of the audience. The costumes, which were the court dresses of the day, were always exceedingly magnificent, but beyond this there was no decoration, except the stage was sometimes hung with black for tragedy. Prior to the announcement of the play the audience amused themselves with cards, smoking tobacco, drinking ale, cracking nuts, and eating fruit, all which means of recreation were regularly supplied by persons attending the theatre, by whose vociferations and clamour you were, in the language of a writer of the time, "made adder-deaf by pippin cry." Mr. Smith then proceeded to show that the theatres to which the public were indiscriminately admitted were frequented by the lowest of the people, and the performances were of the coarsest description. It was at one of these we were called on to believe that the wonderful works attributed to Shakspeare were performed, and at such a place, the price of admission to which ranged from a shilling to a penny, Shakspeare realized the far from inconsiderable fortune with which, in a few years, he retired to Stratford-on-Avon. It had not been shown that Shakspeare's alleged plays were performed at his own or any other public theatre, and it was but reasonable to suppose that the best plays were performed at the most exclusive theatres—namely, those which were held at inns and taverns, to which the most respectable part of the community

resorted. Of these, the Rose seems to have been the most eminent. It was here and at similar places (said Mr. Smith), before audiences capable of appreciating them, that these plays doubtless were performed in their integrity, and Shakspeare's company made their money either by supplying the actors at these theatres with dramas or by performing them before the audiences themselves. That some of the plays may have been performed as "common plaies" at his own theatre was very possible, but if they were they were doubtless altered, mutilated, and interpolated to meet the taste of that wretched audience. The plays in the folio edition of 1623 he believed to be for the most part very different and superior to those performed during Shakspeare's life at any of the theatres; and some contained in that volume very probably had never appeared until then. Bacon and Lord Southampton were both members of Gray's-inn at the same time; Shakspeare he (Mr. Smith) believed to have been a kind of retainer or servant of the latter, and by him, at the instance of Lord Southampton, plays written by Bacon were introduced to the players. The person who wrote a play for the stage neither created interest nor became an object of popular enquiry, his name was only a distinguishing mark, as the name of Warren prevented his blacking from being confounded with that of Day and Martin. The plays themselves were not better, if so well, liked by the general public as those of many other dramatists; and the memory of them would doubtless have perished had they not been rescued and preserved by parental affection. Their merit could not keep them on the boards when the influence of their author had ceased, nor bring them into general demand. Though prized by students and reading men they remained in folio for upwards of 70 years, and only excited public curiosity when Betterton's delineation of Hamlet, Othello, Brutus, and Hotspur had aroused the fashionable world from its lethargy. We ourselves deem them more enjoyable in the study than on the stage, yet their performance ought to be in every way encouraged, as tending to foster and encourage a further acquaintance with the author.

Mr. Smith concluded his reading as follows:—"Players and plays in the days of Elizabeth is a subject which might be discoursed upon in a very amusing manner; but as I have a grave object in view, I have preferred to discuss it seriously. It is a subject which no Shaksperian inquirer will, I think, deem to be unimportant, but one upon which we ought to be agreed, or at least ought to have fixed opinions. For if Shakspeare was at the head of the theatre of his times, and daily performing plays of his own of sterling merit to delighted audiences, including the Queen, the flower of the nobility, the wits and scholars of the land, he must have been a famous man in his day; and it is indeed wonderful that no tidings of his renown have descended to us. But if, on the contrary, he was only the proprietor of a paltry playhouse, and better known as a broker of plays than as an author, manager, and performer, then the wonder altogether ceases, and we gain besides the key which deciphers all that has hitherto been mysterious, both with regard to himself and also with regard to the plays attributed to him." Mr. Smith, in conclusion, said he would concede that at present sufficient reasons had not been advanced for depriving Shakspeare of his reputation as author of the plays attributed to him, at the same time urging that, if Bacon really was the author of them, it must be many years before the truth will be generally admitted.

Mr. Smith received considerable applause at the conclusion of his paper, which was listened to with great interest and attention by the audience. (*Daily News.*)

## RECENT PUBLICATIONS.

### SONGS.

"The Ferryman"	Kilner.	Shepherd.
"Big Ben of Westminster" (comic)	G. Ford.	"
"Fear not" (sacred)	Mrs. Young.	"
"The Shower of Rose-leaves"	L. Williams.	B. Williams.

### DUETT.

"The Evening Bell"	F. Shrivall.	B. Williams.
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### PIANOFORTE.

The Forest Flower Polka.	G. George.	B. Williams.
"Miserere" and aria ( <i>Il Trovatore</i> )	J. Wade.	Shepherd.
Fantasia, <i>La Traviata</i> .	A. Lafont.	"



## Provincial.

**BURY ST. EDMUND'S.**—Mr. Poole's concert came off on Saturday morning last, and the entertainment was of a very high order, the vocalists being Madame Rudersdorff, Madame Amadei, Mr. Charles Braham, Mr. Allan Irving, and Mr. W. H. Poole, of Cambridge; with Mr. R. G. Wesley as conductor, or rather accompanist. The selection of music was exceedingly good, and calculated to suit all tastes. The first part commenced with a quartett from *Rigoletto*, which was warmly applauded. Indeed all the concerted pieces were remarkably fine. Mr. Poole followed with Handel's air, "O ruddier than the cherry," and both in this and "Arm, arm, ye brave," from *Judas Maccabeus*, which he sang in consequence of the accompaniments to the song announced in the programme having been left in Cambridge, he skillfully managed a most excellent voice. After the air "Quando le sere," by Mr. Braham, Madame Amadei gave the scena from *Tancredi*, "Tu che accendi," with immense power. Mr. Allan Irving followed with Verdi's "Il balen," but was perhaps more effective in Mozart's duett with Madame Rudersdorff, "The manly heart," and Shrivall's air, "I thought of thee," both of which were delightfully sung. The second part consisted of a very judicious selection from Costa's *Elfi*, the whole of which was sung—almost without embellishment—in a style which left nothing to be desired. Hannah's jubilant air, "I will extol Thee, O Lord," by Madame Rudersdorff, the evening prayer of Samuel, by Madame Amadei, and the quartett, "We bless you in the name of the Lord," which was encored, were perhaps worthy of especial notice. The duett between Hannah and Elkanah (Madame Rudersdorff and Mr. Braham) was also given with great feeling and purity of expression. In the third part, both the Brindisi, "Il segreto," by Madame Amadei, and the charming ballad, "She wore a wreath of roses," by Madame Rudersdorff, were well deserving of encores, but the thinness of the attendance and the severity of the weather seemed to check the enthusiasm which must otherwise have prevailed. The last verse of the ballad just mentioned was most touchingly rendered. Mr. Braham sang "The death of Nelson." This song being warmly encored, he gave "The Bay of Biscay" without accompaniment. The quartetto, "Dal tuo stellato," by Rossini, closed a very delightful entertainment.

On the same evening this party appeared at Ipswich, where there was a better attendance, and everything went off well. On the Friday evening Mr. Poole gave a concert in Cambridge for the benefit of Haddenbooke's Hospital, but not being term time, the audience was not so numerous as could have been desired, or as the talent of the party deserved. The death of Baron Alderson doubtless affected the Bury concert.

**THE ATHENÆUM.**—On Tuesday last Mr. Henry Phillips delivered a lecture to the members on "The Sacred Music of Handel and Haydn." As this lecture, or one very very similar, had already been given by this eminent vocalist on one or two previous occasions, the attendance was rather thin, notwithstanding the low charge for admission. As Mr. Phillips is so well known in Bury, it will not be necessary to give a detailed account of the performance. His fine voice still retains great power, and has lost but little of that brilliancy which placed him in the front rank of English vocalists. The new scena, "Goneril," the subject of which is taken from *King Lear*—

"How sharper than a serpent's tooth it is  
To have a thankless child,"

elicited a warm encore; and all the other illustrations (most of which were from Handel's oratorios) were most effectively sung, although Mr. Phillips appeared to be suffering from cold. The accompaniments of Mr. Robert Nunn were beyond all praise, and could not fail to ensure the admiration of all present. The Rev. C. Roe, who occupied the chair in the absence of the Noble President, offered the thanks of the audience to Mr. Phillips in very complimentary terms, expressing his conviction that if he would visit them at a more seasonable period of the year, he would meet with a warm reception.

**WHITING-STREET SACRED MUSIC SOCIETY.**—Yesterday week this Society gave their fourth and last concert of the season, and the school-room was fuller than on any previous occasion. In accordance with a generally expressed desire to hear *Elfi* again, that oratorio was repeated in a manner which rendered it a

worthy *finale* to the series. The audience appeared very much pleased, and frequently expressed their satisfaction, but it was very properly deemed undesirable to interrupt the performance by the repetition of any particular part. At the end of the oratorio, the Rev. A. Tyler observed that if the concerts had afforded their honorary members pleasure, they had gained one great point; but he hoped a higher end would also be attained—the spread of a genuine taste for this description of music.

**DARLINGTON.**—SATURDAY EVENING ENTERTAINMENTS.—Another of these meetings took place on Saturday last, showing that the energies of the committee are unabated, although their season has been longer than that of any other neighbouring town. The night, though bright, was intensely cold, and perhaps might in some measure account for an attendance as thin as on the previous Saturday. The great lack, however, was in the gallery, where the prices are 3d. and 6d. The occupants of the body of the hall, who pay 1d. and 2d. only, are those among whom such an effort is calculated to do most good, and by whom we sincerely think it is the most appreciated. The evident enjoyment with which the performances were received on the 31st ultimo, proves that those in whose behalf the committee labour acknowledge the advantage now so generally held out to them. We understand that several publicans have felt the absence of many who punctually attend each entertainment; and though we regret there is loss by any movement to individuals, most heartily do we rejoice that the poor have now a chance of spending an evening in rational amusement, without the temptation which so many would gladly avoid. Hitherto, the ale-house has been the only place in which a comfortable apartment and mirth (too often spurious) were provided after a week of toil. Saturday evening entertainments supply a want long painfully felt, and to the shame of England tardily adopted. Enquiries have been made by clergymen and others active in the cause of the amelioration of the lower classes, whether the Darlington entertainments have done good—these questions have been put to the superintendent of police, whose answers have been such as to afford the highest satisfaction. The reduced number of cases and their generally trifling nature coming before the bench on Mondays, are given as a proof of the justice of his conclusions. The Philharmonic Band attended in full complement—the greater efficiency of the second violins was a decided improvement on the weakness of that department during the previous evening. Of the pieces executed by the orchestra, it is sufficient to name that they were each very old acquaintances, but on the principle that "practice make perfect," we have satisfaction in observing that they were well given. "The star of the evening" was Mr. Lambert, of the Leeds, York, and Hull Concerts, and York Festival, whom we cordially recommend to any other town pursuing this movement, as not only an attractive vocalist, but one of the most unassuming and obliging "professionals" we have seen for many a long day. Mr. James Hoggett accompanied Mr. Lambert with more than his usual talent. Four songs were arranged, and each was encored. The first, that by Lover, "I'm not myself at all," the second, the favourite air from *Sonnambula*, "As I view these scenes so charming," was unaccountably substituted for "Who treads the path of duty," from the opera of *The Magic Flute* (Mozart), instead of adhering to Mr. Lambert's own selection as advertised. "Father Molloy" (Lover), and "A bandit's life is the life for me" (Harper), followed; the encores being "Katty Moyle," "Johnny Sands," "Mother, he's going away," and "Simon the Cellarer." It will be seen, therefore, that there was an abundance of the humorous, to which some object as unlikely to "elevate the tone and taste of the people;" but nothing is better than a good laugh, and in a mixed audience there are many to whom innocent mirth is positive refreshment. The invariable encores themselves speak for the hearty reception which greeted Mr. Lambert, and bear out the recommendation given above as to his being a most useful acquisition on such occasions.—*Northern Daily Express*, Feb. 4.

**LIVERPOOL.**—LITERARY AND DRAMATIC SOCIETY.—A private performance of this society took place last night in the Clayton Hall. An audience, crowding the house, assembled to witness the performance. The pieces selected were—a farce by a member of the society, entitled *A Cure for Jealousy*; Douglas Jerrold's comedy, *Doves in a Cage*; and Mr. Robert B. Brough's burlesque of *William Tell*. We have not space to say more of the performance than that it was in every respect successful, and

received the cordial applause of the audience. A prologue was written and spoken by Mr. Edwin Young; and the epilogue to *Doves in a Cage* was delivered by the same gentleman.—*Northern Daily Times*, Feb. 3.

CONCERT HALL.—Dr. Mark and his "little men" concluded their stay with us on Monday evening last, after delighting us, in common with some hundreds of our townsmen, with their precocious talent. We trust, however, that their absence from us will not be a long one, and that we may soon again have the pleasure of their company.

THEATRE ROYAL.—Messrs. Cramer, Beale, and Co.'s Italian *corps operatique* will appear at this house on Monday and Tuesday next, the 9th and 10th inst., and we anticipate a "bumper" on both occasions. *Il Trovatore* and *Don Giovanni* are the operas announced. In the former Grisi will appear as Leonora, and the new tenor, Volpini, will sustain the part of Manrico.

MANCHESTER.—On Thursday week the committee of clergymen and laymen, who made the arrangements for an excellent lecture on "Church Music," lately delivered in the Free-trade Hall, by the Rev. Thomas Helmore, of the Chapel Royal, St. James's, presented Mr. Meadowcroft with a diamond ring, as a slight acknowledgment of the gratuitous and valuable aid so ably rendered by him in preparing the numerous choir for the musical illustrations required on that occasion.

The vocalists at the Monday Evening Concert of the 26th ultimo were Mrs. Sunderland, Mr. Miranda, and Mr. Wharton. Since our last number appeared there have been several important gatherings in the New Hall. On Saturday evening last the Brousil Family gave one of their interesting performances in the large hall; and although the smaller room, in which they have so often repeated their clever performance, is a more suitable locality for these gifted children, still their efforts were not on the whole unsatisfactory, even in the great room. The playing of Mdlle. Bertha verily electrified the many admirers of the violin who were present to criticise her interpretation of the very difficult obbligato accompaniment to the brilliant "Sommo Cielo" of Pacini. This elegant *morceau* was rendered by Mrs. Newton Frodsham with considerable facility of execution, but, having recently heard the brilliant aria all but faultlessly sung, we were not, perhaps, in a condition to admit the performance to be so imposing as some might have considered it. We may be on another point fastidious, even to an ultra degree, but we certainly must protest against our lady vocalists so mercilessly appropriating to themselves songs in which the language evidently belongs to the opposite sex. We were not a little amused to remark that a young vocalist, to whose talents we wish to pay our tribute of respect, had chosen for the concerts of this talented (Brousil) family two songs, evidently not intended for ladies' use—instance, "The green trees whispered" and "Are you angry, mother?"—we could only suppose the climax of this non-reflective circumstance to be what we were once (in private society) almost convulsed at hearing, viz., a lady amateur declaiming with most earnest energy Lover's amusing song "Sally, Sally!" with its concluding line declaring that the singer was "but a mortal man!" We may be perhaps thought severe upon our lady friends, but, whatever they may consider themselves privileged to do in private life, we are not disposed to plead blindness to the fact, that many of the audience on the occasion respecting which we write, were, with ourselves, considerably amused. We beg to assure our young friend, Miss Newbound, that we use these remarks in no unkind—still less in any ungallant—spirit to one whom we hope to see one day in the important position for which nature has (we opine) destined her. The "Monday Evening Concert," of the present week, included in its programme a copious selection from the English version of the opera of *Sonnambula*, the principals on the occasion being Mrs. Newton Frodsham, Miss Helen Wilkinson, Miss Thorley, Messrs. Champion, Wharton, and Delavanti. On the whole it was a tolerable performance, but, nevertheless, might have been much better. The ladies were in good voice, and acquitted themselves satisfactorily. We cannot give unqualified praise to the Elvino (Mr. Suchet Champion, advertised as of, or from, the Exeter Hall concerts). This gentleman has much to do ere he may hope to take a leading position in the ranks of important *tenori*. A similar remark may be made of the new baritone vocalist, Mr. Wharton. Mr. Delavanti was, as usual, an evident favourite, and the chorus was moderately good, but numerically insufficient for the

large arena that the great hall presents. We are glad to remark that the management of these concerts has at length become aware that something more than the repeated presence of vocalists, of as yet unacknowledged position, is requisite, if the attractive character of these "gatherings" is to be kept up. Some other events of musical interest worthy of record have transpired, and others are announced; but our space being already full, we must defer a report until a future number.

WORCESTER.—FESTIVAL OF THE THREE CHOIRS.—The triennial festival of the three choirs of Worcester, Hereford, and Gloucester is fixed to be held at the first-named city on the 25th, 26th, 27th, and 28th of August, and the services of the following artistes have already been secured:—Madame Clara Novello, Miss Dolby, Mrs. and Mr. Weiss, Mr. Sims Reeves, Mr. Montem Smith, Mr. Thomas, and Herr Formes. Other engagements of the most attractive artistes of the season will also be made; and a guarantee fund for relieving the stewards of their pecuniary responsibilities to the extent of £800 has been raised. The following is a list of the stewards:—The Earl of Abergavenny, Earl Beauchamp, the Hon. and Rev. Thomas Coventry, Sir G. R. Phillips, the Mayor of Worcester, Mr. S. Baker, Thorngrove; Messrs. Burnett, Ashwood House, Dudley; Mr. W. Berkeley, Cotheridge Court; Messrs. Capel, Woodhall; Rev. J. D. Collis, Bromsgrove; Mr. H. D. Carden, Worcester; Mr. H. W. Foley, Prestwood; Mr. W. O. Forster, Shurton Castle; Rev. H. J. Hastings, Martley; Mr. J. W. Isaac, Boughton House; Mr. R. W. Johnson, the Laurels, Edgbaston; Mr. W. Laslett, M.P., Abberton Hall; Rev. Canon Lewis; Mr. J. Parker, Woodside; Mr. Chancellor Peppys; Mr. H. Pidcock, Oakfield; Mr. F. St. John, Henwick Grange; Mr. H. S. Scobell, the Abbey, Pershore; Mr. E. J. Shirley, Ealington Park; Rev. W. S. Vale, Mather Court; Mr. E. Vernon, Shrawley; Rev. T. L. Wheeler, Precentor of Worcester Cathedral; Mr. E. Winnington, Stamford; and Mr. R. Woodward, Arley Castle. The oratorios have not been decided upon, but there will be four morning performances of sacred music at the Cathedral, and three evening concerts at the College Hall.

## Foreign.

NAPLES.—M<sup>me</sup>. Ristori has been playing in an Italian version of M. Ponsard's *La Bourée*.

The Neapolitan journals speak in the highest terms of the impression produced by the performance of Ferdinand Glover in the new opera of *Elnara*. The *Rondinella* of the 31st ult. concludes its notice of him by saying that, "owing to the distinguished favour shown to him by the public, this brilliant young artist has been re-engaged as principal baritone for the Carnival of 1857."

M<sup>me</sup>. Volnys, the actress, who had obtained a *congé* from the director of the Imperial theatres of St. Petersburg to proceed to Nice to be present at the deathbed of her daughter, will not return to the stage. She is to remain in Nice, where she has been appointed reader to the Empress Dowager.

PARIS.—Félicien David, and Louis Paulin are giving a series of *matinées* at Erard's Rooms, for the performance of classical and modern music from the time of Palestrina to the present year. The dates of the *matinées* to come are the 15th inst., March 1, 15, 29.

An opera in five acts by Halévy, entitled *La Magicienne*, the *libretto* by St. Georges, will shortly be produced. The principal characters will be taken by Mdlle. Lauters and Madame Borghi-Mamo.

## Reviews.

THE ALLEGRETTO MOVEMENT FROM MENDELSSOHN'S SYMPHONY TO THE HYMN OF PRAISE, arranged for the organ by J. MARTIN DUNSTAN. (Novello.)

This is a welcome addition to the somewhat scanty store of express arrangements for the organ. Mr. Dunstan's selection is felicitous, and his adaptation is very creditable, though something of importance has escaped his notice, viz., that in Mendelssohn's score, the melody of the 6-8 movement is in octaves. This omis-



sion can be rectified in performance by using both oboe and clarion in the "swell," and playing in the lower octave: that portion which Mr. Dunstan has assigned to the "choir" is perhaps more difficult to treat, and must necessarily depend upon what octave stops the performer has at command. The unison stops he has suggested in this arrangement—*viol di gamba* and *dulciana*—are very appropriate for a movement in which the stringed band is prominent.

"WILD FLOWERS." Ballad. By JAMES WILLIAM ELLIOTT. (Addison and Co.)

Compass F to F.

This *bagatelle* of Mr. Elliott's is more in the *ad captandum* style than any of the vocal pieces of his which we have had the pleasure of reviewing. It therefore appeals to a more numerous class, and cannot be reckoned one of the ambitious efforts of this very promising composer; still, though not possessing the points of the afore-noticed songs that may charm the *connoisseur*, this ballad is interestingly harmonised, and should find favour with the lovers of *well-written* trifles.

We dislike the heavy accompaniment in the second lines of pages 3 and 5; in a future edition, Mr. Elliott—if he, on consideration, agrees with us—had better lighten it a little, and the performer in the meantime can be sparing with the octaves in the bars at the passage of which we speak.

"O WHY DID THE WINDS SEEM REJOICING?" Song. BY GEORGE B. ALLEN. (Cramer and Co.)

Compass E to F sharp.

A beautifully harmonised song, though in some respects ineffective. The accompaniment would seem to have been originally written for a stringed quartet, so restless and creeping are the harmonies and progressions. A careful and smooth pianist alone would do the accompaniment justice, and this is one reason why we cannot consider the song worthy of unequalled praise as a *morceau de salon*. So clever a composer as Mr. Allen should write strictly pianoforte accompaniments. We fancy he will search in vain amongst the great writers of small works for a similar style to that which he has here adopted. Mr. Allen will at once acknowledge the justice of our remarks when we call his attention to the opening of Mendelssohn's overture, *Son and Stranger*, which has a phrase—assigned to the "strings"—that Mr. Allen has unconsciously employed. We conclude, however, as we commenced, by pronouncing the song beautifully harmonised; for this reason alone it is worthy attention.

"WINDS SOFTLY SIGHING." Canzonet. BY GEORGE B. ALLEN. (Cramer and Co.)

Compass E flat to G.

The accompaniment to this is essentially pianoforte. The song which is of a serious—almost sacred—character, is very beautiful, and may be praised without qualification. The composer is evidently a man of feeling, and a good musician. The passage, "Oh! angel voices" is very skilfully treated. The peculiarity of the modulation, and the lightness of the accompaniment, give the phrase quite an ethereal character.

We think that composers should state what voice they intend their songs for. This canzonet would suit either tenor or soprano, but it is exceedingly probable that Mr. Allen has a preference. We shall be happy to make it public if he will let us know.

## CORRESPONDENCE.

### CHORAL SOCIETIES.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I have read with much interest your remarks of 17th and 24th ultimo, on the subject of part-singing. It certainly is a discreditable reflection upon our Metropolis, where vocal part-music has risen so much in popularity within the last few years, that hitherto there has been so little attention paid to refinement in its execution. We attend our large music-halls to enjoy the performance of the works of our great composers, but too frequently are our ears offended by the rugged style in which the choral music is executed. The existence of this defect is the fault solely of the singers themselves, and with them lies the remedy. Some may dispute my assertion, and maintain that the remedy lies with the directors and superintendents of societies, but this opinion I will endeavour to prove incorrect.

Firstly: that it is possible to overcome the defect has been demonstrated by the success of a choral body mentioned in your remarks, namely, Mr. Henry Leslie's Choir; and although it may be scarcely possible to get a far larger body of voices into such exact working order, undoubtedly a vast improvement may be effected.

The simple fact that has come constantly before my notice during my acquaintance with choral societies is this—each member, generally speaking, is too self-satisfied; and, having arrived at a tolerable degree of proficiency in sight-reading, neglects rehearsals, comes late, or (sometimes and) leaves early. If stringent regulations be enforced, our self-satisfied singers will not submit to them, but will quit the society. I have known many good sight-readers, but with no idea of delicacy in execution, express themselves—"Oh, I shall not trouble to attend such and such rehearsals: I know the music well enough." Here lies the mischief. Doubtless they do know it, perhaps nearly by heart, but they sing it just as though each were doing it solely on his own account, with no idea of combined effect. If, then, superintendents find that stringent measures drive away their singers, can the existing imperfections be their fault?

Among choral singers, there is too great a disposition on the part of each to make heard the sound of his own voice, whether in *forte* or *piano* passages, at the expense of that evenness and equality which should characterize the performance at large. Choruses, when *forte*, are usually shouted, and when *piano*, the conductor finds it impossible to subdue the voices to a bearable *ensemble*; some of the troublesome "indefatigables" will be heard, regardless of all propriety.

When each singer throws aside the self-sufficient spirit of which I have complained, is determined to adhere strictly to regulations, to submit to a thorough trial of capability, and, if rejected, sedulously to endeavour, for the credit of the science of music, to overcome his existing defects—then, and then only, may we expect to find large bodies of voices to execute choral harmony with becoming correctness and the requisite expression.

I have now a few remarks to make upon the "Vocal Association." This society has been established, ostensibly, to create quite a reformation in the performance of choral music, with what results we shall one day be able to judge. Surely, in such a society, the greatest possible care should be taken to ensure the efficiency of would-be members. It is professedly self-supporting, and at a recent meeting it was announced that there were already two hundred subscribers.

Now, I have no fault to find with the fact that two hundred singers should be willing to subscribe to such a society, but I can only hope that no desire exists to obtain a large subscription list, and then make the most of the materials collected, rather than to make the requisite musical proficiency the *sine qua non* of admission. There is great danger that in a self-supporting society subscriptions will be sought rather than efficiency. I know from experience that there are plenty of indifferent choral singers who are willing to pay for admission to a society, and if care be not taken to exclude all such, the "Vocal Association" will make very little headway in musical progress.

The earliest circular that has fallen under my notice states, that "a large number of the ladies and gentlemen who assisted in the performances given by Mr. and Madame Goldschmidt at Exeter Hall, have formed themselves into a 'Vocal Association.'" The *naïveté* of this announcement is charming! Pray what system of self-examination did these individuals institute, before deciding that they were competent to become members of a society taking such high ground? It would be awkward for the original promoters to find themselves submitted to a subsequent test of capability, and to fall short of the standard. Who constituted this large number of ladies and gentlemen? When and where did they form themselves into this association? Was there no provisional committee? If so, why was this circular so curiously worded? It is not usual to keep preliminary arrangements so shrouded in mystery.

I have great respect for Mr. Benedict as a conductor, and doubt not that he will use every exertion to bring his forces into good working order; but unless the "self-supporting" principle be made entirely subservient to the question of the ability of those desiring to become members, it is useless for the "Vocal Association" to talk of the "Cologne Union" or the "Sistine Choir." These bodies consist of singers, not subscribers. I am, dear Sir, your obedient Servant,

2nd February, 1857.

UNION.

WHO COMPOSED "THE OLD HUNDRETH?"—In further confirmation—if any were needed—of the so-called recent discovery that neither Handel nor Purcell composed the tune of the Old Hundredth Psalm, Mr. Evans, of the National School, Hephworth, writes to us:—"I am in possession of a Bible, 'Imprinted at London by Robert Barker, printer to the King's Most Excellent Majesty, 1606,' at the end of which is a metrical version of the Psalms set to music, and in that I find the 'Old Hundredth.'" Purcell was born in 1658, and Handel in 1684.—*Bury and Norwich Post.*

## OUR SCRAP BOOK.

EDWARD FRANCIS FITZWILLIAM was born at Deal, in Kent, on August 2, 1824, was educated at the Pinlco Grammar School, afterwards at St. Edmund's College, Old Hall, Herts, and finally at the institution of L'Abbé Haffrenque, Boulogne-sur-Mer. On quitting this college he was placed under the late Sir Henry Bishop, by whom he was instructed in the elementary course of harmony, and subsequently resided for a few months with John Barnett, at Cheltenham, for the purpose of studying instrumentation under that celebrated master. He was taught the piano-forte when young, and chiefly by his mother, who frequently, in *The Wreck Ashore* days of the Adelphi, after acting in three pieces nightly, would be found at six o'clock on the following morning with her then somewhat unwilling pupil at the instrument, previously to his going to school for the day. On his coming of age he had composed a *Stabat Mater*. His mother, on this occasion, presented him with £100 to defray the expenses of having his work performed at the Hanover-square Rooms, and which took place on March 15, 1845, the principal vocalists being Miss Dolby, Miss Messent, Miss K. Fitzwilliam, Mr. Hobbs, and Mr. Machin, with a complete chorus; the composer himself conducting, and his friend, Mr. Alfred Mellon, leading the orchestra. The performances excited the greatest interest, the talent of the young musician was at once acknowledged, and a brilliant career appeared to open before him. In October, 1847, he was appointed musical director of the Lyceum, then under the management of Madame Vestris, where he remained two years. At this time he wrote a cantata, entitled "O Incomprehensible Creator," and which was performed at Hullah's concert, on May 21, 1851. This work was exceedingly well received, and pronounced by the critics as one of extraordinary musical skill. This cantata was shortly afterwards published with a "Te Deum," which he dedicated, by permission, to Spohr, from whom he received a most kind and encouraging acknowledgment. On a subsequent occasion he received a very complimentary note from Meyerbeer. At Easter, 1853, he was appointed musical director of the Haymarket Theatre, in which position he remained till the day of his death. His principal compositions are as follow:—the *Stabat Mater*, "Te Deum," and cantata before mentioned; also, a mass (unpublished); *The Queen of a Day*, a comic opera performed at the Haymarket; an operetta, *A Summer Night's Love*, also represented at the same theatre; volumes—entitled "Songs of a Student," "Songs for a Winter's Night," "Dramatic Songs," "Descriptive Ballads" (dedicated to G. A. Macfarren), "Miniature Lyrics," a Lyric Ode, entitled "Christmas Eve," his final work, and which he composed but a few days before his death, being "Three Sacred Songs for a Child." In addition to these he composed the overtures, act, and vocal music of the Adelphi dramas, *The Green Bushes* and *The Flowers of the Forest*; also the overtures and music of all the Haymarket Pantomimes, and many that have been produced at the Theatre Royal, Liverpool. The music of Perea Nena's celebrated Spanish ballets *El Gambusino* and *Los Captivos*; or, *A Night in the Alhambra*, was his entire composition. On the 31st of December, 1853, he married the talented actress, Miss Ellen Chaplin, whom he has left with an infant son to deplore his loss. Shortly after the death of his mother, to whom he was devoted, he was taken ill; symptoms of consumption for the first time appeared in his constitution, under which disease he lingered for more than two years, till he died. Thus has prematurely passed away from us one that had the fairest prospects before him, and who, through the constant care of a tender mother, was indulged, comforted, and protected during his youthful struggles, and in many a desponding hour. When we reflect upon the fate of this young English musician, we cannot help thinking of that of many others, no doubt equally as talented, but who have not met with even the position or encouragement that he did, and who have also gone away or remained unknown through the want of a proper field for the exercise of their abilities. How much better would it be if, instead of seeing two Italian operas striving but to injure each other, that only one of these establishments should be permitted to exist in this metropolis—one being necessary and sufficient—and that the Government would support a second opera house, but for the sole purpose of producing the works of English composers, and the employment and encouragement of English singers. In a wealthy country like this,

the want of such an institution cannot be regarded without censure, especially when we consider the large sums that are squandered upon foreigners, who only laugh at us for our fatuity and liberality, while the English musician and singer is neglected, left to starve, or seeks a living in becoming a drudging teacher of his art. In taking leave of the subject of our memoir, we have only to add that he was beloved by his family and all who knew him; that he was a talented and delightful companion, and a firm and consistent friend.—(Era.)

## MUSIC IN ITALY.—SIXTEENTH CENTURY.

THE Romans appear to have received their ideas of music, both vocal and instrumental, from the Greeks; and they used it in their triumphs, sacrifices, and other religious rites; on occasions of festivity, and on the stage. Towards the latter end of the Republic, the art had risen into great esteem; and in the voluptuous times of the Emperors the stage flourished, the temples were crowded, the festivals frequent, and the banquets splendid. Musical and poetical contests were instituted in the public games, and even the Emperor Nero himself mounted the stage at Naples as a public singer. This same Emperor, after entering the lists with common musicians at the Olympic games, and bearing off the prize of music by corrupting the judges or bribing his competitors, travelled through Greece with the low ambition of displaying his skill in singing and playing upon the cithara. He everywhere challenged the best performers, and, as may be imagined, was invariably declared the victor.

The study of music continued to receive great encouragement throughout the Roman states for many years after the death of Nero; yet the science appears to have advanced but little towards perfection. The works of the Latin writers consist chiefly of abridgements from those of the ancient Greek theorists; and the occasional additions and alterations to be found in them are, in general, of trifling, or of very inferior importance. The treatise, "*De Musica*," of Boëtius, written about the year 510, was indeed an intrinsically valuable work, and continued, for many centuries after his death, to be held in the highest estimation. It is entirely theoretical, and contains no allusions either to the state of music of his time, or in any manner to the practice of the art. All the writings of Boëtius were collected with great care, and published at Venice in 1499, in one folio volume. Glareanus, of Basil, collated this volume with several manuscripts, and republished it in the year 1570. The treatise "*De Musica*" was formerly so much in use in England that an admission to the first degree of music in both our universities could not be obtained without a previous examination in, or exercise from it.

Guido Aretinus, a native of the city of Arezzo, in Florence, and Franchinus Gaffurius, who flourished in the fifteenth century, may (with respect to the theory) be considered as the fathers of modern music.

The latter was a native of Lodi, a town in the Milanese, and born about the year 1451. His youth was spent in a close application to learning, but particularly to the study of music. He was elected professor of music at Verona, and he afterwards resided successively at Genoa, Naples, Monticello, Bergamo, and Milan. In the latter place he was appointed conductor of the choir of the cathedral, and received many distinguishing marks of honour. He was living in 1520, so that he must have been at least seventy years of age when he died.

His first work, "*Theoreticum Opus Armonice Disciplinæ*," was printed at Naples in the year 1480, and was little more than an abridgement of Boëtius, with some additions from Guido. In 1496, he published at Milan his "*Practica Musica utriusque Cantus*," which treats chiefly of the elements of music and the practice of singing according to the method of Guido. This is written in so clear and perspicuous a manner as to show plainly that Franchinus was perfectly master of his subject.

Another work by this writer was entitled "*Angelicum ac divinum Opus Musicae*." It was printed at Milan in 1508, and, from its style and manner, seems to have contained the substance of the lectures which he had read at Cremona, Lodi, and other places. It, however, contains little more than what may be found in the writings of Boëtius and other preceding harmonicians. His treatise, "*De Harmonia Musicorum Instrumentorum*," printed at Milan in 1518, contains the doctrines of such of the Greek musical writers as had come to the hands of the author.

(To be continued.)



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Sold by all medicine vendites throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 30, Maiden-lane, New York; by A. Stamp, Constantinople; A. Guidry, Smyrna; and H. Muir, Malta.

## CLOSE OF HOLIDAYS.

The return of Youth to their respective Boarding-Schools induces a solicitude from parents and guardians for their personal comfort and attraction, and

ROWLANDS' MACASSAR OIL, for accelerating the growth and improving and beautifying the hair.

ROWLANDS' KALYDOR, for improving the skin and complexion, and removing cutaneous eruptions, and

ROWLANDS' ODONTO, or Pearl Dentifrice, for rendering the teeth beautifully white, and preserving the gums, are considered indispensable accompaniments for the attainment of those personal advantages so universally sought for and admired.

Beware of spurious imitations.

The only GENUINE of each bears the name of "Rowlands" preceding that of the article on the wrapper or label.

Sold by A. ROWLAND and SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

## Exhibitions, &c.

### MR. ALBERT SMITH'S MONT BLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; area, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. —Egyptian Hall, Piccadilly.

### RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

### MR. W. S. WOODIN'S Olio of Oddities,

with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

### BURFORD'S SEBASTOPOL.

This PICTURE will shortly CLOSE. The Panoramas of St. Petersburg and Bessnes Alps remain open. Admission 1s. to each. Open from 10 till dusk.

### Miss P. HORTON'S Popular Illustrations.

—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

### GENERAL TOM THUMB,

the American Dwarf.—Crowded Houses.—Patronised 15 years ago by Her Majesty, H.R.H. Prince Albert, H.R.H. the Duchess of Kent, &c.—GENERAL TOM THUMB has REMOVED from Regent Gallery to the Prince of Wales' Rooms, 297 and 299, Regent-street, where he will exhibit every day and evening, previous to visiting Russia, from 11 to 1, 3 to 5, and 7 to 9 o'clock. He is beautifully proportioned, and the smallest man alive. His performances are remarkably talented and enchanting. New characters, costumes, songs, dances, stunts, &c. The General continues to wait on the nobility and gentry at their residences on due notice. His miniature equipage promenades the streets daily. Admission, 1s., regardless of age, stalls, 2s. and 3s.; children, half-price.

### PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 51, Pall Mall East. —Admission, 1s.—Catalogue, 6d.

## Exhibitions, &amp;c.

(Continued.)

## GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—232, Piccadilly.

## ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

## SALLE VOUSDEN, 315, Oxford-street.

ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vouden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unreserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

## PHILHARMONIC HALL, Newman-st.,

Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family (from the Nobility's Concerts), Miss Matilda Taylor (from the Majesty's Theatre), and other Vocalists of Hlebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

## MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

## COLOSSEUM of SCIENCE and ART

Company (Limited).—Royal Colosseum, Albany-st. Regent's-park, under the patronage of Her Majesty the Queen and H.R.H. Prince Albert.—The public is hereby informed that the above magnificent exhibition, constructed on a scale of grandeur second only to the Crystal Palace, combining within its walls all the leading features of the several London exhibitions, is now open daily at 12, and 7 in the evening, under the direction of Dr. BACHHOFFNER, P.C.S. Grand Promenade and other Concerts, by the orchestra of the Crystal Palace, Sydenham, under the direction of Herr Manns—Colossal Panoramas of London by Day and Night, with appropriate music by Mr. Beresford, on Messrs. Bevington's splendid apollonion.—Dissolving Views—Stupendous Cascade and Mountain Torrent of Real Water, Swiss Scenery, &c.—Selections of Glees, Madrigals, and Part Songs, by the Orpheus Glee Union—Grand Saloon, Bazaar, Swiss Cottages, Conservatory, Aviary, and Stalactite Caverns—Gigantic Panorama of Lisbon Before and After the great Earthquake, &c. Admission reduced from 4s. 6d. to 1s.

## FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

## GRAND GERMAN FAIR &amp; MUSICAL

PROMENADE. REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

## Theatrical Announcements.

## THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.

THIS EVENING (first time), a new comedy, in three acts, entitled DOUBLE-FACED PEOPLE. Characters by Mr. Buckstone, Mr. Chippendale, Mr. Compton, Mr. W. Farren, Mr. Rogers, Mr. Clark, Mr. E. Villiers, Miss Reynolds, Mrs. Poynter, and Mrs. E. Fitzwilliam. After which (42nd time), the pantomime of THE BABES IN THE WOOD; or, Harlequin and the Cruel Uncle, with all the magnificent scenery by Calcott.

## THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER.

Re-appearance, for a limited period, of the popular American comedians, Mr. and Mrs. Barney Williams, the Original Irish Boy and Yankee Gal.—The acknowledged best Pantomime in London.—Gorgeous Transformation Scene.—Harlequin (à la Watteau—for this season only), Madame Celeste.—Fifth Week of the screaming apropos sketch, called A Night at Notting-hill, in which Mr. Wright will appear.—THIS EVENING (February 7), the comic drama of THE CUSTOMS OF THE COUNTRY. Melissa, Mrs. Barney Williams (her original character), with the popular and eccentric song of "My Mary Ann." After which, A NIGHT AT NOTTING-HILL. Syllabus, Mr. Wright; Leatherstocking, Mr. Paul Bedford; Lizzy, Miss Mary Keeley. Followed by the laughable farce of THE IRISH TUTOR. Dr. O'Toole, Mr. Barney Williams. To conclude with the successful alliance burlesque and pantomime, uniting modern burlesque with old English pantomime, and called MOTHER SHIPTON, HER WAGER! or, Harlequin Knight of Love and the Magic Whistle. Sir Beau and Harlequin (à la Watteau), Madame Celeste; Constance and Columbine (à la Watteau), Miss Wyndham; Scaramouch (à l'italienne), Mr. Le Barr; Clown and Pantaloon (à l'Anglaise), Mr. Garden and Mr. Moreland; other characters by Messrs. Paul Bedford, J. Bland, R. Romer, F. Hall, Misses Mary Keeley, K. Kelly, Arden, &c.

## LYCEUM THEATRE ROYAL.—

Lessee . . . Mr. Charles Dillon.

The Most Gorgeous Pantomime in London.—THIS EVENING, THE KING'S MUSKETEERS; Mr. C. Dillon. Successful burlesque and pantomime of CONRAD AND MEDORA; or, Harlequin Corsair and the Little Fairy at the Bottom of the Sea. Supported by Mrs. C. Dillon, Miss Woolgar, Mr. J. L. Toole. Carriages with parties to private boxes to set down at the State Entrance in Burleigh-street. The Last Morning Performance of the Pantomime will take place To-day, at 3 o'clock.

## ROYAL MARYLEBONE THEATRE.—

Lessee and Manager, Mr. S. Emery.

Third Week of the Howard Family from America, whose extraordinary performances have won for them the golden opinions of the press.—UNCLE TOM'S CABIN every night. Eva, little Cordelia Howard, with the favourite song of "Eva to her Papa," composed expressly for her by her father; Topsy, with the song "I see wicked," Mrs. Howard; and St. Clair, Mr. Howard; supported by the whole strength of the company. RUTH OAKLEY every night. Paul, Mr. Emery; Ruth, Miss F. Clifford.

## ROYAL SURREY THEATRE.

Glorious and legitimate success.—The only new play in London, and the very best pantomime of the day; the universal voice of countless thousands. THE BIRD IN THE HAND, the most truthful, interesting, and beautiful play produced since Sir E. L. Bulwer's Lady of Lyons. The unapproachable Surrey pantomime of THE SUMMER QUEEN; a continuous round of splendour, wit, and mirth. High as the Surrey reputation stands for its achievements in pantomime, the production this Christmas eclipses all its predecessors, and is a triumph of pantomimic art. The performances terminate every evening by a quarter-past 11.

## ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. Wm. Cooke.

Unparalleled Success of the New Harlequinade.—Juvenile Week.—The Equestrian Comic Pantomime first, in order to accommodate country friends and juvenile visitors. After which, the Inimitable Scenes in the Circle. To conclude with Shakespeare's comedy of KATHARINE AND PETRUCHIO. N.B.—The Last Morning Performance of the Pantomime To-day. Doors open at half-past 1. Commence at 2.

## THEATRE ROYAL, DRURY LANE.—

Lessee, Mr. E. T. SMITH.

Acting-manager . . . Mr. Charles Mathews.  
Stage-manager . . . Mr. Robert Roxby.  
Scenic-artist . . . Mr. Wm. Beverley.

In consequence of the enthusiastic and ecstatic applause bestowed on the new drama of The Black Book, by audiences crowded to the roof, thus evidencing its unequivocal success, it will be performed every evening until further notice.

## THE GREATEST HIT OF ALL IS THE DRURY-LANE PANTOMIME.

The eminent comedian, Mr. CHAS. MATHEWS, will appear every evening.

Last Two Morning Performances of the great Pantomime on Wednesday next, February 11th, and on the following Wednesday, Feb. 13, at 2 o'clock.

On Monday, February 9th, and following evenings, will be performed the new drama, in three acts, entitled

## THE BLACK BOOK.

Characters by Messrs. Chas. Mathews, A. Younge, G. Honey, Vincent, Tilbury, Lingham, Miss Cleveland, Mrs. Selby, and Miss M. Oliver.

To conclude with the highly-successful grand comic Pantomime, entitled

## SEE SAW, MARGERY DAW; or Harlequin

Holiday, and the Island of Ups and Downs.

The Scenery, entirely new, painted by and under the direction of Mr. William Beverley. The Comic scenes constructed by Harry Boleno. The peculiar grotesque opening invented and written by E. L. Blanchard, Author of "Harlequin and the Seven Ages of Man," "Jack and Jill," "Humming-Top," "Hudibras," &c., and the whole arranged and produced under the direction of Mr. Robert Roxby.

Two Harlequins. . . Herr Deulin and Signor Veroni.

Two Sprites. . . . The Brothers Elliott.

Two Pantaloons. . . Mr. Barnes and Mr. G. Tanner.

Two Clowns. . . . Messrs. Harry Boleno & Flexmore.

The Gent. . . . . Mr. Halford.

Two Columbines. . . Madame Boleno and Miss Honey.

TWO GRAND BALLET. Miss Rosina Wright, Mdles.

Jenny and Emilie Osmond, and upwards of 130

Coryphées.

The REDUCED PRICES as follows (varying throughout the house to suit every one):—Galleries, 6d. and 1s.; Second Circle of Boxes, 1s. 6d.; Pit, 2s.; First Circle of Boxes, 2s. 6d.; Dress Circle, 4s.; Stalls, 5s.; Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.

## ROYAL PRINCESS'S THEATRE.—

Under the Management of Mr. CHAS. KEAN.

TO-NIGHT, and every evening next week (except Saturday), A MIDSUMMER NIGHT'S DREAM. The Pantomime every evening. The Corsican Brothers will be repeated on Saturday, Feb. 14.

Mendelssohn's celebrated overture to A Midsummer Night's Dream will commence at 5 minutes before 7.

## THEATRE ROYAL, SADLER'S WELLS.

Under the Management of Mr. Phelps.—Every evening the grand comic Christmas pantomime, entitled THE FISHERMAN AND THE GENIE; or Harlequin Padmanaba and the Enchanted Fishes of the Silver Lake. Harlequin, Mr. C. Fenton; Columbine, Miss C. Sharp; Sprites, Masters R. N. Deulin; Pantaloon, Mr. H. Naylor; and Clown, Mr. N. Deulin. Box-office open from 11 to 3, under the direction of Mr. Austin.

## STRAND THEATRE.

Every evening, the novel burlesque pantomime of THE MAGIC MISTLETOE; or, Harlequin Humbug and the Shams of London. Clown, Miss Cuthbert; Harlequin, Miss Craven; Columbines, Miss E. Jacobs and Mdle. Collison; Little Clown, Master W. Edouin; Pantaloon, Mr. J. Clarke. Magnificent scenery, &c. Dress circle, 2s. 6d.; boxes, 2s.; pit, 1s.; gallery, 6d.

## GREAT NATIONAL STANDARD

THEATRE, Shoreditch.—Another Juvenile Week: the Pantomime played first.—Continued Glorious Success of the Standard Pantomime. The great transformation scene pronounced unequalled. To conclude with THE GOLDEN MARY.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London. SATURDAY, February 7, 1857. JAMES HARRISON